

Advanced Seminar Institute: The Arts in Cultural Psychiatry
Division of Social and Cultural Psychiatry McGill University, Montreal, Canada, June 1st
to 3rd 2015

“Madness yet there’s method in it”: for a new biology to Mental Health.

Workshop draft script – open dialogue – contents to be dialogued-
canovaccio-script of contents for the sacred improvisation of the players.

Out of Shakespeare-Haddad-Artaud-Brecht-Euripides-Silveira-Spinoza –
SHABESS WORKSHOP-RITUAL developed at the DyoNises Theatre,
Madness Hotel and Spa, Nise da Silveira Mental Health Institute, Public Health
Office of Rio de Janeiro, Brazil

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PROLOGUE

CHORUS ENTERS

SONG - Invocation (V. Pordeus)

To every Hamlet, To every Ophelia

To every Cadmus, And every Lear

To every Hecuba, and every Hera

Sing the ancestors! (bis)

Adelina Gomes, Fernando Diniz

Emygdio de Barros, Carlos Pertuiss

Nise da da Silveira (bis)

Baruch Spinoza

Antonin Artaud, Bertolt Brecht

William Shakespeare (bis)

Euripides, Dionysus, Dithyramb

Dithyramb, dithyramb (bis)

SCENE 1 – DIONYSUS GOD OF MADNESS AND THEATRE

DIONYSUS: I, Dionysus, son of Zeus, Have come to Thebes, city of Greeks, only after I've set the eastern lands dancing in the mysteries I established, making known to men my own divinity. Thebes is the first city of the Greeks where I've roused people to shout out my cries, with this deerskin draped around my body, this ivy spear, a thyrsus, in my hand. For my mother's sisters have acted badly, something they, of all people, should avoid. They boasted aloud that I, Dionysus, was no child of Zeus, claiming Semele, once she was pregnant by some mortal man, attributed her bad luck in bed to Zeus, a story made up (they said) to trick Cadmus. So I've driven those women from their homes in a frenzy—they now live in the mountains, out of their minds. I've made them put on costumes, outfits appropriate for my mysteries. All Theban offspring—or, at least, all women—I've driven in a crazed fit from their homes. Now they sit out there among the rocks, underneath green pine trees, no roof overhead, Cadmus' daughters in their company as well. For this city has to learn, that it has yet to be initiated into my Dionysian rites. Here I plead the cause of my own mother,

Semele, appearing as a god to mortal men, the one she bore to Zeus. Now Cadmus, the old king, has just transferred his power, his royal authority, to Pentheus, his daughter's son, who, in my case at least, fights against the gods, prohibiting me all sacrificial offerings. When he prays, he chooses to ignore me. For this neglect I'll demonstrate to him, to all in Thebes, that I was born a god. But if Thebans in this city, in their anger, try to make those Bacchic women leave, to drive them from the mountains forcibly, then I, commander of these Maenads, will fight them. That's why I've transformed myself, assumed a mortal shape, altered my looks, so I resemble any human being.

CHORUS SONG:

Dytirambo (Pordeus V.)

Dionysus won't let me sleep

He wants to drive me crazy

Oh Dionysus what can I do?

He wants us to dance

He wants us to sing

He wants us in Dithyramb

He wants us shaking

Our memories and traditions

He wants us to celebrate life

Always in rebirth(bis, bis)

Dithyrambo (bis)

Scene 2: Alchemical Theatre, Antonin Artaud

ARTAUD: The theatre is the state, the place, the point, where one can apprehend the human anatomy; with the human anatomy, one can heal and direct life.

SONG CHORUS

Theatre is space and relation (bis)

ARTAUD: There is a mysterious identity of essence between the principle of the theater and that of alchemy. For like alchemy, the theater, considered from the point of view of its deepest principle, is developed from a certain number of fundamentals which are the same for all the arts and which aim on the spiritual and imaginary level at an efficacy analogous to the process which in the physical world actually turns all matter into gold. But there is a still deeper resemblance between the theater and alchemy, one which leads much further metaphysically. It is that alchemy and the theater are so to speak virtual arts, and do not carry their endr their reality- within themselves.

SONG CHORUS:

Via Holística (Edu Viola)

Some Alchemy we must do
Algo de Alquimia a Gente Faz
Our ancestors tells us to
Nossas memorias ancestrais
Amor grandeza nos trará a paz
Love, greatness will bring us peace
Mas a pedra filosofal no fundo do mar a nos guiar
Jesus e Buda vão se contentar, Laroyê, Ogunhê, Odoyá, Oxalá, Atotô, Epa babá.
But the philosopher's stone in deep sea to guide
Jesus and Buddha shall be very happy, Laroyê, Ogunhê, Odoyá, Oxalá, Atotô, Epa babá.
Os Alquimistas vamos chegar já
The Alchemists are coming now

ANTONIN ARTAUD: Where alchemy, through its symbols, is the spiritual Double of an operation which functions only on the level of real matter, the theater must also be considered as the Double, not of this direct, everyday reality of which it is gradually being reduced to a mere inert replica-as empty as it is sugar-coated-but of another archetypal and dangerous reality, a reality of which the Principles, like dolphins, once they have shown their heads, hurry to dive back into the obscurity of the deep.

SCENE 3: (HAMLET ACT III SCENE 2) SHAKESPEARE'S METHOD. (ACT II SCENE 2)"THE PLAY IS THE THING."

SONG CHORUS

Healing Song (*Pordeus V.*)

Suit the word to action
Suit the action to word
First Mirror
Human Mirror
Makes me see my own reflection

Theatre is space and relation (bis)

Representation

HAMLET: Speak the Speech, I pray to you, as I
pronounced, trippingly on the Tongue;
but if you mouth it as many of our Players do,
I had as live the Town Crier to spoke my Lines.
Nor do not saw the Air too much with your
Hands thus, but use all gently, for in the very
Torrent, Tempest, and, as I may say, Whirlwind
Of your Passion, you must acquire and beget a
Temperance that may give Smoothness. O it
Offends me to the Soul to hear a robustious
Periwig-pated Fellow tear a Passion to Totters,
To very Rags, to spleet the Ears of the
Groundlings, who for the most part are capable
Of nothing but inexplicable Dumb-shows, and
Noise. I would have such a Fellow whipped for
over-doing Termagant: it out-Herods Herod, pray
you avoid it.

PLAYER: I warrant your Honour.

HAMLET: Be not too Tame neither, but let you own
Discretion be your Tutor; suit the Action to
the Word, the Word to the Action, with this
special Observance, that you over-step not the
Modest of Nature: for anything so overdone
is from the Purpose of Playing, whose End,
both at first and now, was and it is, to hold
as it were the Mirror up to Nature, to show
Virtue her Feature, Scorn her own Image, and
the very Age and Body of Time its Form and
Pressure. Now this overdone, or come tardy
off, though it makes the Unskilful laugh,
cannot but the Judicious grieve, the
Censure of which One must in your Allowance
overweight a whole Theatre of Others. O
there be Players that I have seen play, not to speak
it profanely, that neither having the Accent
of Christians, nor the Gait of Christian,
Pagan, nor Man, have so strutted and bellowed
That I have thought some of Nature's
Journeyman have made Men, and not made them well,
They imitated Humanity so abominably.

PLAYER I hope we have reformed that indifferently with us.

HAMLET: O reform it altogether. And let those
that play your Clowns speak no more than is
set down for them, for there be of them that
will themselves laugh, so set on some quantity
of barrain Spectators to laugh too, tough
in the mean time some necessary Question of
the Play be then to be considered; that's
villainous, and shows a most pitful Ambition
In the Fool that uses it. Go make you ready.

SONG – The Question (Shakespeare)

To be or not to be?
That's the question
Whether it is noble in the mind to suffer the arrows and slings of outrageous
fortune; Or by taking arms against a sea of troubles and by opposing end
them?
To die to sleep.

--

Act II, Scene 2, v. 586

HAMLET: ...Now I am alone.
O what a Rogue and Peasant Slave am I.
Is it not monstrous that this Player here,
But in a Fixion, in a Dream of Passion,
Could force his Soul so to his own Conceit

That from her working all the Visage wand,
Tears in his Eyes, Distraction in his Aspect,
A broken Voice, and his whole Function suiting
With Forms to his Conceit; and all for nothing,
For Hecuba.

What's Hecuba to him, or he to her,
That he should weep for her? What would he do
Had he the Motive and the Cue for Passion
That I have? He would drown the Stage with
Tears

And cleave the general Ear with horrid Speech,
Make mad the Guilty and appal the Free,
Confound the Ignorant, and amaze indeed
The very Faculties of the Eyes and Ears; yet I,
A dull and muddy mettled Rascal, peak
like a John-a-Dreams, unpregnant of my Cause,
And can say nothing; no, not for a King,
Upon whose Property and most dear Life
A damned Defeat was made. Am I a Coward?
Who calls me Villain, breaks my Pate a cross,
Plucks off my Beard, and blows it in my Face,
Tweaks me by the Nose, gives me the Lie into
Throat

As deep as to the Lungs? Who does me this?
Hah, Swoons, I should take it: for it cannot be

But I am a Pigeon-livered and lack Gall
To make Oppression bitter, or before this
I should have fatted all the regions Kites
With this Slave's Offal. Bloody, bawdy Villain,
Remorseless, treacherous, lecherous, kindles Villain.
Oh Vengeance!
Why what an Ass am I? This is most brave,
That I, the Son of a Deer murdered,
Prompted to my Revenge by Heaven and Hell,
Must like a Whore unpack my Heart with Words
And fall a Cursing like a very Drab;
A Stallion, fie upon foh.
About, my Braves. Hum, I have heard
That Guilty Creatures sitting in a Play
Have by the very Cunning of the Scene
Been stroke so to the Soul that presently
They have proclaimed their Malefactions:
For Murder, though it have no Tongue, will
speak
With most miraculous Organ. I'll have these
Players
Play something like the Murder of my Father
Before mine Uncle; I'll observe his Looks,
I'll tent him to the Quick; if he do blench,
I'll know my Course. The Spirit that I have seen

May be a Devil, and the Devil has Power
To assume a pleasing Shape, yea, and perhaps
Out of my Weakness, and my Melancholy,
As he is very potent with such Spirits,
Abuses me to damn me. I'll have Grounds
More relative than this: the Play is the thing
Wherein I'll catch the Conscience of the King.
Exit.

Song

The play is the thing
Wherein I'll catch the Conscience of the King

Suit the word to action
Suit the action to word
First Mirror
Human Mirror
Makes me see my own reflection

Theatre is space and relation (bis)

Representation

SCENE 4: LIFE OF GALILEO, BERTOLT BRECHT

In Praise of Learning (B. Brecht)

Study from bottom up,
for you who will take the
leadership,
it is not too late!
Study the ABC; it is not enough.

but study it! Do not become
discouraged,
begin! You must know everything!
You must prepare to take command,
now!
Study, man in exile!
Study. man in the prison!
Study, wife in your kitchen!
Study, old-age pensioner!
You must prepare to take command now!
Locate yourself a school, homeless folk!
Go search some knowledge, you who freeze!
You who starve, reach for a book:
it will be a weapon.
You must prepare to take command now.
Don't be afraid to question, comrades!
Never believe on faith.
see for yourself!
What you yourself don't learn
you don't know.
Question the reckoning
you yourself must pay it
Set down your finger on each small item. asking:
where do you get this?
You must prepare to take command now!

SONG CHORUS

You must prepare to command
You must prepare to command now (bis)

Study, man in exile!
Study, man in the prison!
Study, wife in your kitchen!
Study, pensioner!

GALILEO: Hm, well at least you have found out that it is not a question of the satellites of Jupiter, but the peasants of the Campagna! And don't try to break me down by the halo of the beauty that radiates from old age. How does a pearl develop in an oyster? A jagged grain of sand makes its way into the oyster's shell and makes its life unbearable. The oyster exudes slime to cover the grain of sand and the slime eventually hardens into a pearl. The oyster nearly dies in the process. To hell with the pearl, give the healthy oyster! And virtues are not exclusive to misery. If your parents were prosperous and happy, they might develop the virtues of happiness of prosperity. Today the virtues of exhaustion are caused by the exhausted land. For that, my new water pumps could work more wonders than their ridiculous superhuman efforts. Be fruitful and multiply: for war will cut down the population, and our fields are barren! (A pause) Shall I lie to your people?

Scene 5: Living Brazilian Theatre Ancestors: Amir Haddad, Junio Santos and Ray Lima

Come closer player of life (Ray Lima)

Come closer players of life
Everyone, all the people, day-by-day
Hurry up, man, stop the foolishness
The art is our language
To disseminate democracy.

What is your color?
Black, red or yellow?
It doesn't matter, what matters is your will
Of being with me, making Art in the city,
With the people that from us expect love

Come closer players of life
Everyone, all the people, day-by-day
Hurry up, man, stop the folly
The art is our language
To create democracy.

What is your color?
Black, red or yellow?
It doesn't matter, what matters is your will
Of coming with me learning life and joy
In the inquietude that brings forth love

The mad carnival has come (Vitor Nina and Jadiel Lima)

The mad carnival has come
The people at last have danced
Wake up to life
Willing nothing is hard

Joined hands open smile
Occupying the Hospice (bis)

You are mad! Said the Doctor
Mad me up! Said the Poet.

There's nothing written in forehead except Love (Bis)

Get out to the streets (Junio Santos)

I'm in the street to play and dance
Singing songs to make you happy
Marching up the fantasies of the folks
Here I am to make you feel free!

Get out the streets!
Come and have fun!
With the theater
That is a party
And Players
Who had just come.

SCENE 6: "THE MYTHIC THEME OF DIONYSUS"; "RITUALS: IMAGE AND ACTION" NISE DA SILVEIRA

NISE DA SILVEIRA: When I was in Cologne, I visited, like every traveler, the Cathedral of that City, famous Gothic Art Monument in Germany. Its constructions started in 1248 and lasted centuries. When I got out of the Christian temple I had a surprise to see, close to its magnificent gates, a sign reading: "Dionysus Mosaic". I followed the sign and a few steps later I found the place where it had been discovered, under the ground, the marvellous mosaic that glorifies the pagan god Dionysus. They discovered it as a rich roman residence built in the II century, likely to have been burned by the Germanic invasions from the end of IV century. The Mosaic of Dionysus is impressively well conserved. It is composed of two million small cubes made of different materials: marble, slate, sigillata and above all glass paste in multiple and bright colors. The main motif presents Dionysus inebriate, holding himself with a Satyr holding with the left hand the thyrsus. The blue vests of Dionysus have fallen, leaving his young body almost naked. Many other images of the Dionysian pageant can be seen. Multicolored Menads,

Dark, dark skin Satyrs, dancing and playing flutes. A black pather with a blue collar, a Lion, the Goat and the Donkey can be seen. In the periphery several birds of living colors and baskets full of grapes and figs.

The history written with stones, from the height of the Cologne Cathedral to the underground Dionysus Mosaic, is equivalent to a dive into human psychic life. Two thousand years of Christianity represent just the surface. In the profound and intricate labyrinths of the psyche the pagan gods are still alive.

If Dionysus appeared in the excavations beside the Cologne Cathedral, in intact old mosaics, as an archaeological finding, he appears alive in the Hospital of Engenho de Dentro, emerged from the subterranean psychic world, showing thus that it is in fact an eternal power, a god.

SONG CHORUS

Dithyramb II (*Nina e Pordeus*)

Dionysus was born in thunder
Then got to the dancing
From where I don't cease

Dionysus Dialectic God

Life and Death

Resurrection

Bromius, Bacco, Rumor

Wine, Theatre

Liberation

Dionysus breaks your Reason
Brings forth your Passion
Dancing the wine of this nation (bis)
Dithyrambo (bis)

NISE DA SILVEIRA: The first forms of rituals consisted in dances. The gesture, the rhythmic movement, constitutes a language that stems from the most profound of the unconscious and predates the word as a mean of communication.

Through dance man reacts to the exterior world, tries to apprehend its phenomenon and, simultaneously, put himself in contact with the deepest portions of his own being. Rhythmical movements allow to create and integrate representations appeared in imaginations and dreams. In its dynamics, archaic images manifest adequately through the oldest forms of expression that are mimics and dancing.

Before expressing in images his experiences of life, man translated them in his own body. Joy, sadness, love, terror, birth, death; everything for the primitive man was an opportunity to dance. Instinctively, he tried to ordinate his violent emotional turmoil by means of dance.

Dithyrambo and the whole chorus dance.

PELEZINHO's SAMBA SONG: I'm Nise so cool! (Jaci Oliveira)

I'm Nise so cool
In the Engenho de Dentro Hospital
She became traditional

The friendship is for sure
The starting point

The enthusiasm
Is genial
Oh What a Doctor woman sensational

I'm I'm I'm I'm with Dr. Nise
I'm gonna play with my love.

NISE DA SILVEIRA (reading a letter): My Dear Spinoza, you are really singular. Throughout the centuries you bring forth intense admirations, oppositions, different reading of your books. Attracting thinkers from the most diverse areas of knowledge. Even more surprising is that together with the intellectual admiration it comes with deep feelings of affection. Einstein refers to you as if there was between him and you a “daily life familiarity”. Machado de Assis, the genial Brazilian writer dedicated a poem for you. The Buddhist Master Maida Schiuchi wrote: *Goethe was a Buddhist because he followed a Buddha named Spinoza.*

Scene 7: “Ethics Part V: The potency of intellect of human freedom”

Baruch Spinoza

The sun sets
The moon comes
And nature, or God, enjoys (Rogéria Rios)

That hope may fall with the rain
Wetting the dry earth
Bringing hope to those
That do not want to suffer

Joy and pleasure are vocations of life

The better way to
help someone
Is to learn to think

Knowledge is pleasure

The sun sets
The moon comes
And nature, or God, enjoys (Rogéria Rios)

BARUCH SPINOZA: Assuredly nothing forbids man to enjoy himself, save grim and gloomy superstition. The greater the pleasure wherewith we are affected, the greater the perfection whereto we pass; in other words, the more must we necessarily partake of the divine nature. Therefore, to make use of what comes in our way, and to enjoy it as much as possible (not to the point of satiety, for that would not be enjoyment) is the part of a wise man. I say it is the part of a wise man to refresh and recreate himself with moderate and pleasant food and drink, and also with perfumes, with the soft beauty of growing plants, with dress, with music, with many sports, with theatres, and the like, such as every man may make use of without injury to his neighbor. For the human body is composed of very numerous parts, of diverse nature, which continually stand in need of fresh and varied nourishment, so that the whole body may be equally capable of performing all the actions, which follow from the necessity of its own nature; and, consequently, so that the mind may also be equally capable of understanding many things simultaneously.

A free man thinks of death least of all things; and his wisdom is a meditation

not of death but of life.

If the way which I have pointed out as leading to this result seems exceedingly hard, it may nevertheless be discovered. Needs must it be hard, since it is so seldom found. How would it be possible, if salvation were ready to our hand, and could without great labour be found, that it should be by almost all men neglected? But all things excellent are as difficult as they are rare.

END

Appendixes

Important theoretical and scientific milestones in the construction of this experience:

What is a scientific explanation?

To explain phenomena through verifiable mechanisms able to demonstrate it.
And the acceptance of the community of this explanation after testing it.

Historical background: a very short history of modern medicine

Exploration through the Cartesian, Darwinian and Neo-Pasteurian paradigm of modern medicine configuring up field of immunology responsible for

vaccines, serotherapy, antibiotics, serological diagnostic tests and injectable purified and recombinant antibodies that constitute modern medicine technological therapeutic arsenal.

Examples of Contemporary Scientific revolution in immunology and biology

Niels Jerne: Idiotypic Network Theory, 1973 (Nobel Prize 1983)

Irwin Cohen: Immunological Physiology, the immunological homunculus, T Cell Vaccination, Antigen Microarrays, Clinically well succeeded Regulatory Peptides for Diabetes. Book Tending Adam's Garden, (2004)

Nelson Vaz: The rediscovery of Oral Tolerance and Conservative Physiology of the Immune System (2006)

Humberto Maturana: Autopoiesis theory (1973) and Origin of the Species by Means of Natural Drift (1992), Language and the origins of humankind (2007)

The challenge of cultural psychiatry in public health

Cultural psychiatry and the arts: Brazilian pioneers.

Osorio Cesar: Club for Modern Arts at the Juquery Psychiatric Centre in Franco da Rocha, São Paulo, Brazil.

Nise da Silveira: the Museum of Images of the Unconscious and Letters to Spinoza at the Pedro II Psychiatric Centre, Engenho de Dentro, Rio de Janeiro, Brazil.

Cultural Methods

Circle of Culture (Paulo Freire pedagogy) and Scenopoetic Dialogues (Ray Lima):

Brazilian Public Poetry and Theatre (Amir Haddad, Junio Santos)

The Brazilian (Greek-Arab-Jewish-Christian-Tupi-Nago) culture. “Only anthropophagy unites us”.

DyoNises Theatre Repertoire

Expressive Action Routine Workshops

SHABESS Workshop – Spinoza, Haddad, Artaud, Shakespeare, Euripides, Silveira, Spinoza.

Spectacles

1: Pordeus V, Braga F, Naccarati D, Vieira L, Rodrigues N, Campelo M. And Yet it Moves, 2008, Rio de Janeiro, Brazil.

2: Pordeus V. Celebrations of Health and Citizenship. 2009-2012. 60 public theatre spectacles presented with an Art and Science Fair organized by Centre for Culture, Science and Health, Public Health Office of Rio de Janeiro, Brazil.

3: Pordeus V. Acting, Direction, Adaptation, Libretto and Presentation of the public spectacle “The Earth is not the Center of Universe” 2010 season – an adaptation of Brecht’s Life of Galileo presented in Rio de Janeiro, Brasília and Goiânia, Brazil.

4: Pordeus, V. Maestro Schubert A. P (Musical direction) “Terror and Misery in the Wonderful City: A Crusade, A Prophet, An Invitation to Revelation.” Musical Public Spectacle, October, November, December 2011 presented in Rio de Janeiro, Santo André and São Paulo, Brazil.

5: Pordeus V, Dantas VLA, Lima R, Santos J, Viola E, Calheiros L, Nina V. The Miracle Play of Nise da Silveira, 2012. Presented in Rio de Janeiro and Petropolis, Rio de Janeiro, Brazil.

6: Pordeus V. DioNise-yourself (DioNise-se) adaptation of The Bacchae by Euripides (IV a.C.). Presented in Rio de Janeiro, Armação dos Búzios, São Paulo, Brazil.

7: Pordeus V, Andrade D, Leticia B, Lima J, Oliveria EJ, Weglinski L, Xavier B, Lima R, Santos J. Hamlet: madness, yet, there's method in it. Presented in Rio de Janeiro and Porto Alegre, Brazil.

Independent English Publications about the Brazilian experience

BBC webvideo and article: <http://www.bbc.com/news/health-32241100>

Aeon Magazine: <http://aeon.co/magazine/psychology/can-theatre-be-used-to-treat-mental-illness/>

Documentary Short Movies with English Subtitles

1: Clients and Friends (17' 2012) Director: Luiz Santos Editor: Douro Moura, Recife, Brasilia, Brazil. <https://vimeo.com/89141884>

2: Psychiatric Cultural Emergency (14', 2014). Director: Luiz Santos Editor: Douro Moura, Recife, Brasilia, Brazil. <https://vimeo.com/89141884>

3: Let's talk about madness, (8', 2014) Director and editor: Saskia Evans, London, United Kingdom. <https://vimeo.com/101719477>

4: Dr Pordeus and Vivartista (1'30", 2014) Director and editor: Helena Doyle, London, United Kingdom. <https://vimeo.com/113297910>

5: Stultifera Navis: Hamlet, madness yet there's method in it. (15', 2014)

Director and editor: Dudu Mafra, Rio de Janeiro, Brazil.

<http://youtu.be/Df8qrCyuK68>

6: The People's University for Art and Science: presentation in Malta University (30', 2014) Director: Delphine Perrot, Valleta, Malta, 2014.

http://youtu.be/lvGs_gdkk8g

7: The American artist Ron English visiting the Madness Hotel. (3', 2014)

Director and editor: Ron English,

https://www.youtube.com/watch?v=ZymR_7HJ_As

8: Madness Hotel Occupy Nise 2013 (10', 2013) <https://vimeo.com/70401997>

References

1- Pordeus V. Restoring the art of healing: a transcultural psychiatry case report. J of Psychol and Psychother Res; 2014

2- Pordeus V. Immunology, science and public health. Isr Med Ass J 2013

3- Pordeus V et al. Immunopathology through oligoclonal T cells expansions. Current Trends in Immunol; 2009

4 - Vaz NM, Ramos GC, Pordeus V, Carvalho C. The Conservative Physiology of the Immune System. Clin and Dev Immunol. 2006

5- Vaz NM, Pordeus V. Visiting Immunology Arq Bras Cardiol 2005

6- Maturana H. Understanding Social Systems? Constructivist Foundations 2014

7- Maturana H; Varela F. The Tree of Knowledge, 1984.

9- Spinoza B, Ethics, 1677.